CANADIAN MOVING PICTURE

Digest

RAY LEWIS
EDITOR AND
PUBLISHER
FILM BLDG.
277 Victoria St.
TORONTO

THIRTY-THIRD YEAR OF PUBLICATION 1915-48

Vol. 40, No. 25 TORONTO, CANADA October 16th, 1948

Bill Trudell Top Showman In Digest's Annual Contest

BILL TRUDELL, Manager of the Capitol Theatre, London, Ont., was selected by a group of judges, experts and specialists in Advertising, Publicity and Exploitation, as First-Prize Winner in the 8th Annual Digest Showmanship Contest. His prize-winning campaign was on R-K-O's, "The Bachelor And The Bobby-Soxer".

There were one hundred and nineteen campaigns submitted on pictures which had been released during the period of August 31st, 1947 to August 31st, 1948, the close of the 8th Annual Digest Showmanship Contest. The 9th Annual Digest Showmanship Contest is now open and exhibitors are urged to send in their campaigns as early as possible, to collect the clippings, pictures, radio scripts, etc., used in their various campaigns on pictures, and place this material carefully away, so that they may have it when they make up their campaign book, or books.

Contest A Challenge

The Digest Showmanship Contest is a challenge to Showmanship in Canada. It provides the answer to salesmanship and the merchandising of pictures. It explains why good pictures go over in your theatre, though other exhibitors may have a "milked before you get it" alibi.

No one exhibitor thinks up all the angles for merchandising a picture. You may have several ideas which another exhibitor has overlooked, and which you may not find in your pressbook or advertising accessories on a picture. The Digest Showmanship Contest is your chance of being heard and seen as a Showman, regardless of whether you are the manager of a theatre which belongs to a circuit, or an independent operator, running your own theatre in a big city, or in a small town.

Most of the big fellows in our Industry were at one time small operators. Very few of them were born with a "silver screen" in their mouths. Many producers, presidents, vice-presidents and executives of our major companies and our independent companies, both in production, distribution and exhibition at one time peddled heralds, sorted advertising in the poster departments, peddled film, operated the projectors in a little theatre which they owned or leased, or purchased the rights on a picture, or a group of pictures, with borrowed money, because they had an idea that they could make such a venture profitable.

No "Exclusive" On Ideas

Not all the profitable ideas start at the top and come down the ladder. Many start from the first step of the ladder and hit the top. The best picture on the market must be sold — not one of them can be turned out of its can and get results without advance publicity, advertising and exploitation to sell it to the public.

Until the picture has its public contact via the screen of a theatre, no one knows whether the $100,000 invested in its production or the two or three millions invested, will return the investment, let alone a profit.

Salesmanship, backed up by Advertising, Publicity and Exploitation, which in other businesses are called merchandizing, is the only method by which we can show profit for the producer, the distributor and the exhibitor.

(*Continued on Page 2*)

BILL TRUDELL

Best Foreign-Language Film Campaign

The 8th Annual Digest Showmanship Contest, gave to A.P. Bahen, manager of the Champlain Theatre, Montreal, a Special Foreign Language Picture Award for the best campaign submitted in The Digest Showmanship Contest on a Foreign language film — picture, "Le Mariage de Ramuntcho". Our market in Canada for Foreign language films is growing, although for many years we have had French-language pictures exhibited and distributed in Canada.

(*Continued on Page 2*)

DIGEST INTRODUCES SPECIAL AWARD FOR FILM JOURNALISM

The 9th Annual Digest Showmanship Campaign will carry with it an additional Special Award, our own idea of an Oscar, for the best editorial written in any magazine, newspaper, or film trade publication, on a subject which deals with Motion Pictures. The editorial may be devoted to Public Relations and the Motion Picture Industry, it may be written around a Theatre Service, it may be a critic's review of a picture, or several pictures. It must be well-written, in the English language, but is not restricted to the editorial pages of any group of publications. Entries will be judged on content, journalistic style and originality. Copies of editorials may be submitted to The Digest Showmanship Campaign by members of the Motion Picture Industry, or by non-members.

The idea of making such an award is to give proper recognition and distinction to writers who write about this Industry of ours — writers who contribute literary masterpieces on subjects of international importance, and, incidentally, to pave the way for the presentation of such an Award by The Academy of Motion Picture Arts & Sciences, which has story awards, but no award for motion picture editorial material.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
277 VICTORIA STREET · TORONTO

Cummings Makes Hit At "Downtown" Trade Opening

Robert Cummings made a hit with the hard-boiled film trade audience at the opening of the Downtown Theatre, in Toronto, Friday, Oct. 8th. Nat Taylor introduced Cummings and, in making the opening address, thanked all who contributed, particularly Caplan & Sprachman, Architects and Builders, Myer Axler, who in Nat Taylor's words, "lived with the theatre from the laying of the first brick," for their tireless work in having the theatre built, fitted and ready for opening within a year from the beginning of construction.

Robert Cummings has, in addition to a screen personality, and additional fame as co-producer of, "Let's Live A Little", a stage presence which is natural, with a flow of language which is breezy and witty. He introduced his very charming wife, who mentioned that she had also been in production (the Cummings have two children), and in introducing beautiful Julia Bishop, mentioned that she, too, was a producer, her baby now being four months old. The manager of the theatre was introduced and made a few brief remarks.

House, seating 1,050, will be the Twentieth Century's Downtown first-run theatre, and will play day and date with the Glendale, the State and Scarboro.

Imposing Front

The marquee and front of the theatre, which is on a corner lot, are most impressive and present a big flash. Pictures need not complain of not having room to talk about themselves, there is so much space available for advertising displays. Seats are all push-backs, the interior of the theatre streamlined, with rest rooms downstairs under the orchestra floor.

Accommodations for the candy and soft-drink bar are spacious and if seeing is part of selling, that bar will make sales, for no one entering the theatre can miss its appeal.

The Trade was very well represented and there was an abundance of floral good wishes, artistically displayed. The location of the theatre looks as if it should be in the money. With the erection of so many theatres in Canada, all of them streamlined, fitted for every comfort and service to the public, some of our first-runs begin to look old-fashioned by comparison, and in order to compete with the new streamliners, our older theatres will certainly be obliged to have their faces lifted.

From Coast to Coast Canada has built and is building, "the theatre beautiful". Famous Players Canadian, their affiliates and partners and several Independents are going "all out" on theatre construction.

All they need now is good pictures and continued prosperity. In Canada we have not gone into mourning, as they have in the United States. We still believe that the exhibitor, the producer and distributor have not seen the best years of their lives.

BEST FOREIGN

(*Continued from Page* 1)

Exhibitors in the Province of Quebec, where there is a majority population of French-Canadians, have been presenting French-language films for over twenty years. In Canada, we do not look on a French-language film as a foreign-language picture, since French and the English language have bi-lingual status with our Federal Government, but since it has been the usual practice to designate a French-language film as a foreign-language picture, we included them in this group.

This year as last, foreign-language pictures have been exhibited, not only in Quebec, where French is so widely spoken, and where there are approximately two hundred theatres which play French language pictures every week of the year, but throughout Canada. Several Italian pictures have been presented in the other provinces as well, also French pictures and a few Russian pictures.

Except for "Open City" and "Shoeshine", which are dramas in the Italian language, with superimposed English titles, all the Italian pictures presented have been based on operas.

There are a number of theatres in Canada introducing foreign-language pictures, some for an occasional presentation, others which intend to concentrate on foreign films. This year also, there will be a number of foreign-language pictures presented, and, as these require special salesmanship, we are looking forward to some excellent campaigns.

FOR SALE
THEATRE CHAIRS

We now have a very large stock of excellent reconditioned (as new) Theatre Chairs. Quantities up to 1200 of a kind. Immediate delivery.

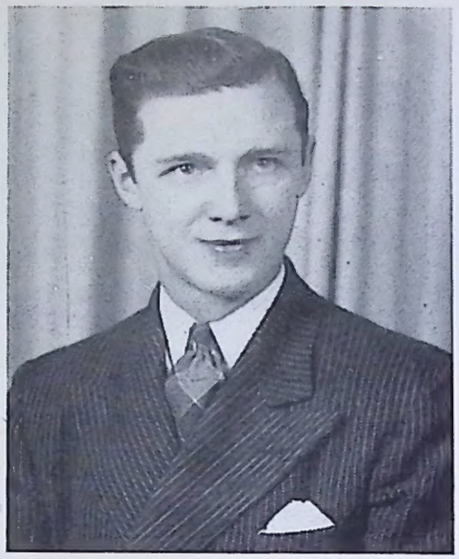
NOW — New all-steel construction spring-edge, highest quality Theatre Chairs available.

7500 yards of imported carpet direct from England and Scotland.

Enquiries Respectfully Solicited

"LA SALLE"
RECREATIONS LTD.
(Theatre Seating and Carpet Division)
S. A. LECHTZIER, Pres.
945 Granville St. - Vancouver, B.C.

More Winners



HARRY WILSON

LEN BISHOP

DIGEST CONTEST

(*Continued from Page* 1)

For the exhibitor, there is a field which is his exclusively and that field is Theatre Service, a service which in addition to selling a picture, sells the theatre.

Second and Third-prize winners in the contest, will be found on the Ray Presents page, including Honorable Mentions and other Awards, together with names of judges who selected the Prize-Winning Campaigns.

To all the Exhibitors who sent in their campaigns, to the judges who officiated, we extend our thanks — to the Winners our congratulations — and to those who were not Winners our best wishes for the 9th Annual Showmanship Contest.

RAY PRESENTS

THE Judges selected as first-prize winner in the Eighth Annual Digest Showmanship Contest — Bill Trudell, manager of F-P's Capitol in London, Ont., for his Campaign on "The Bachelor And The Bobby-Soxer", R-K-O's hit show on which R-K-O's Advertising, Publicity and Exploitation departments in New York gave the green light to their Canadian Special Exploitation repre-representative, George Degnon; the green light which meant 100% co-operation from Famous Players Canadian Corporation in a pre-selling campaign across the Dominion.

Through Jimmy Nairn and Jimmy Cameron of Famous Players' Advertising and Publicity Departments, word went forth that Famous Players managers direct their special attention to "The Bachelor And The Bobby-Soxer", work out special campaigns on this picture, and submit these campaigns to the head office to be judged for special cash awards, in which awards R-K-O co-operated. The result was that numerous sock campaigns were submitted on this picture, with box-office results which made its success outstanding everywhere it played.

THESE campaigns were submitted to The Digest Showmanship Contest and one of the prize-winning campaigns captured First Prize, although, out of the number of judges officiating in The Digest Showmanship campaign, only two were Famous Players Canadian representatives, Jimmy Nairn and Jimmy Cameron. The thirteen other judges were Larry Graburn, Eagle-Lion; Jimmy Cowan, Odeon Theatres of Canada; Stu Gillespie, McKim's Advertising; Don Henshaw, McLaren's Advertising, who was liaison officer for the Canadian Government to the Canadian Motion Picture War Services Committee; Hye Bossin, Managing Editor of the Canadian Film Weekly; George Degnon, R-K-O; Dewey Bloom, Metro Goldwyn-Mayer; Sam Glasier, Canadian 20th Century-Fox; and Tony Ranicar of Warner Brothers Canadian office. Absent were Archie Laurie, Monogram-Eagle-Lion; Win Barron, Paramount; Bert Wilkes, Universal; Harvey Harnick, Columbia Pictures; and Irving Herman, International Film Distributors.

Present at the luncheon at the King Edward Hotel which preceded the judging of campaigns, were the hostess, Ray Lewis, Publisher and Editor-In-Chief of The Canadian Moving Picture Digest; Ettie Green, secretary and circulation department; and Paul Firestone, assistant editor. These three did not participate in the judging of the Showmanship Campaigns. The scrutineers who counted the ballots to determine the winners were, George Degnon, Dewey Bloom and Larry Graburn.

BILL TRUDELL, first-prize winner, receives a cash award of $75.00 from The Digest and a special award from Famous Players Canadian Corporation.

The second-prize was taken by Harry F. Wilson of the Capitol Theatre, Chatham, Ont., with his campaign for "I Remember Mama" (R-K-O). He wins a $50.00 cash award from The Digest and an additional prize from Famous Players Canadian Corp.. "I Remember Mama" campaigns were numerous, for here again Famous Players Canadian gave instructions to their managers to get behind this excellent picture and really sell it to the public. Again R-K-O's home office co-operated on the special advertising, publicity and exploitation campaigns introduced across Canada. Box-office results were tops and hold-overs many.

Dapper Len Bishop of Toronto's Tivoli Theatre, walked away with the third prize for his campaign on "Bachelor" winning a cash award of $25.00 and a special prize from Famous Players Canadian Corp.

The Digest was happy to welcome to this selection of prize-winning campaigns, Jerry Pickman, Eagle-Lion publicity and exploitation man from New York who was a visitor in Toronto, having arrived for the World Premiere presentation, at the new Downtown Theatre, of International Film Distributors' "Let's Live A Little", starring Robert Cummings and Hedy Lamarr.

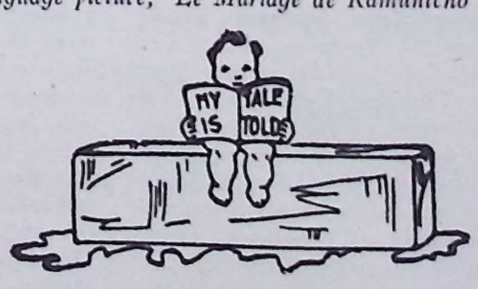
Jerry was amazed at the number of campaigns submitted (there were 119), their quality, the work they represented, their publicity and exploitation coverage, and said that they compared with campaigns he has seen in the United States, including those selected as prize-winners. He also expressed surprise at the co-operative spirit which prevailed, the enthusiasm which the various judges expressed for campaigns submitted by competitive trademarks and the presence, as a judge, of Hye Bossin, managing-editor of another Film Trade publication, concluding with, "It couldn't happen in the United States."

THERE was a special award for Original Ideas, which did not require a complete campaign presentation, but no prize was awarded, as no Special Idea received more than one ballot, although there were about a dozen selected by the judges.

Runners-up, who received Honorable Mention, were, in first position, Stan Andrews of the Capitol, Sudbury, for his campaign on "Bachelor"; next came Charlie Doctor, Capitol, Vancouver, for "Good News" (M-G-M); in third place was Mel Jolley, Marks, Oshawa, campaign on "The Raider" (Astral); Tom Pacey, Odeon Theatre, Winnipeg, Man., "October Man" (Eagle-Lion, British) and J. Stobbart, Plaza, Victoria, for an Odeon Movie Club campaign.

JUST nosed out by a few votes for Honorable Mention were: M. Phillips, Regent, Sudbury, Campaign on "The Raider" (British-Astral Films); Don Menzies and Pete Egan, Palace, Calgary, for campaign on "Calgary Stampede" and C. Doctor, Capitol, Vancouver for his campaigns on "Voice of the Turtle", Warner Bros. and "Bachelor".

This year there was a Special Award of $25.00 for the Prize-Winning Campaign on a foreign-language picture, and the prize went to A.P. Bahen, Champlain, Montreal, for the French-language picture, "Le Mariage de Ramuntcho".



NINTH ANNUAL DIGEST SHOWMANSHIP CONTEST NOW OPEN

Para's Hit-Conditioning System Will Maintain B.O. Temperature

Gordon Lightstone, Canadian General Manager of Paramount Pictures, had a Child's table discussion with The Digest, the point of which was "What other company has excelled Paramount's consistent presentation of hits, what other company has, in the last decade, presented as many hits as Paramount, and what other company has increased to such an extent the prestige of its trademark as Paramount?"

We asked Gordon Lightstone whether he was looking for answers to his questions, or whether he was just making audible statements, and incidentally, being mercenary (the influence of Radio is to blame for our frame of mind) whether like other Quiz programmes, there was a prize for the right answer; whereupon Gordon Lightstone replied, "You are always talking about entertainment in pictures. You are always talking about giving the public its money's worth, and when this happens — entertainment *and* money's worth — that should be a sufficient prize without looking for a kick-back." Being in a talkative mood we replied, "If the pictures are so good, why don't you advertise, publicise them?" The reply was, "Read The Digest, you publish it, take a look at Paramount's Autumn Harvest of Hits".

"Wrong Number" Gripping

Well, we took a look and what we saw looked mighty good. "Sorry, Wrong Number" with Barbara Stanwyck and Burt Lancaster, based on the prize-winning radio play by Lucille Fletcher and currently being presented at the Imperial, Toronto, is a powerful drama. In our opinion Barbara Stanwyck does the best work of her career. Life called this Paramount hit "one of the most gripping pictures of the year." Some months ago we saw this picture while it was playing at the Paramount Theatre, New York, and, sitting through its tenseness, we recalled the good old days, when audiences gripped by the mounting suspense of a picture, involuntarily shouted out a warning to the hero or heroine.

"Isn't It Romantic", directed by Norman Z. McLeod, is as light and breezy as its title suggests, and sings itself into a hit parade of songs. Veronica Lake, Mona Freeman, Billy De Wolfe and Mary Hatcher keep the lilt in rhythm for the big bike cavalcade song climax.

"Thousand Eyes" Unusual

Edward G. Robinson, Gail Russell and John Lund head the cast of "Night Has A Thousand Eyes", directed by John Farrow. Here is an unusual story in the thriller classification, taking the audience into the Realm of Tomorrow and revealing to them, through the psychic vision of The Great Triton, the good fortune and the tragedy which awaits the various characters in the story. The Hollywood Reporter calls "Night Has A Thousand Eyes" a "sock, saleable film, geared to profitable pay-off regardless of national box-office level."

"Sealed Verdict" Best-Seller

Walter Winchell urged his listeners and readers to read "Sealed Verdict", Lionel Shapiro's Book-Of-The-Month best-seller. Shapiro is from Montreal, and we are familiar with his war-time career, for his dispatches from the front, as a war correspondent, won him international fame. "Sealed Verdict" stars Ray Milland and Florence Marlay and is directed by Lewis Allan. Fraternization with the "Mass Murderer of Leemach", in which the Yank prosecutor at the famous trial is shown to have fraternized with the enemy witness, presents not only powerful material, but provocative, volcanic issues. In an interview with the author, The Digest was told that Paramount had made of "Sealed Verdict" a dynamic picture.

"Tatlock's Millions" Laugh Whirl

Charlie Brackett, who produced "Foreign Affair" and "The Emperor Waltz", has put his stamp on "Miss Tatlock's Millions", with John Lund, Wanda Hendrix, Barry Fitzgerald, and Monty Wooley carrying the ball. Screen play is by Brackett and Richard L. Breen, direction by Richard Haydn. A sneak preview at the new Downtown Theatre, Toronto, on Friday, Oct. 8th, registered roars of laughter. The story whirls around Schuyler (Lund), the half-wit of an aristocratic and wealthy family, entrusted to the care of Newton (Barry Fitzgerald). Miss Tatlock dies and leaves all of her millions to the half-wit, who has been taken to the Hawaiian Islands by Newton, to get him out of the way of his snooty family. This going-away episode happens prior to the demise of the old lady who has the millions and the reading of her will.

But the story is not as funny as the incidents and situations which develop, although, shaken free of all the nutty situations, the story in itself is an interesting one. If you have ever had experience with a half-wit in your own family (and most families have such a skeleton in the flesh) shooting apples from the Family Tree, you will appreciate the satirical and ironical humour of a bunch of relatives trying to take care of this half-wit heir to millions. The picture is not any nuttier than the world in which we live, and, particularly in our teen-agers, will provoke shrieks of joy.

"Paleface" Breathless

When Bob Hope and Jane Russell are paired in a Western, in Technicolor, with Indians after the scalps of "The Paleface", no one will outlaw this from their box-office of Entertainment. Although Hope loses his head, the Indians fail to get his scalp, but the chase is breathless and the whole tribe of Indians is not half as wild, nor half as colourful as that singin' buxom gal, Jane Russell.

And Still They Come

We glance through Paramount Pictures to come and note in the Paramount Autumn Harvest of Hits the following, "A Connecticut Yankee In King Arthur's Court", in Technicolor, with Bing Crosby et al; "The Great Gatsby", with Alan Ladd, Betty Field and Howard DaSilva, from the famous novel by F. Scott Fitzgerald; "The Heiress", from the Broadway stage success — a William Wyler production starring Olivia DeHaviland, Ralph Richardson, Montgomery Clift, Miriam Hopkins and Mona Freeman; "Sorrowful Jones" which sees Bob Hope paired with Lucille Ball — a peach of a pair; "Whispering Smith" with Alan Ladd, Robert Preston and Brenda Marshall, in Technicolor; "The Accused", in which Robert Cummings plays opposite Loretta Young, adapted from the best-selling novel "Be Still My Love" by June Truesdell; A Mitch Leisen production, "Now And Forever" with our favorite, Claude Rains; Phyllis Calvert, Melvyn Douglas and Wanda Hendrix in "My Own True Love"; "Strange Temptation" with Ray Milland; "A Mask For Lucretia" (tentative title) with Paulette Goddard, who will make a luscious and tempting little Lucretia for John Lund and Macdonald Carey to fight over, and last but not least, "El Paso", in Cinecolor, with John Wayne, Gail Russell and Sterling Hayden.

Now Gordon, you'll have to agree with The Digest, that we read every advertisement in our paper. We just love advertisements, and find them full of news and information.

The Canadian Moving Picture Digest
Entered as Second Class Matter
RAY LEWIS
Editor-In-Chief
PAUL FIRESTONE
Assistant to the Editor

Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED
277 Victoria Street - Toronto
Telephone: WAverley 4929
Cable: Raydigest
Established 1915. Publication weekly.
Subscription: $5.00 yearly

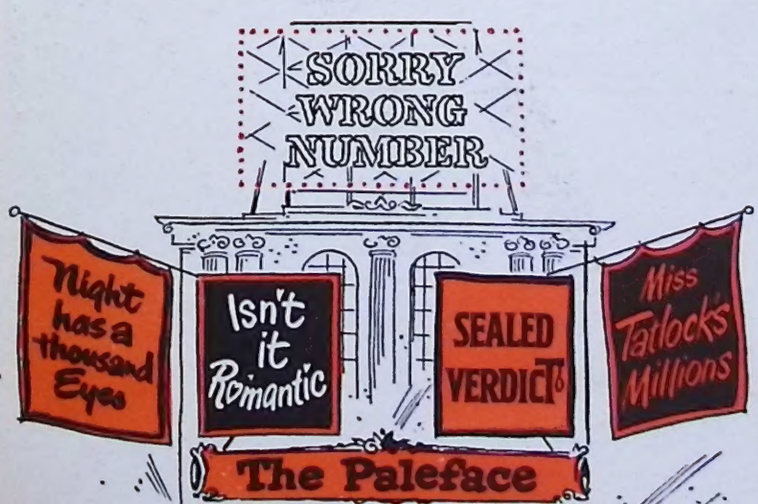
— Correspondents —

A. L. FAIRWEATHER	Saint John, N.B.
J. J. CONKLIN	Winnipeg, Man.
BRUCE PEACOCK	Regina, Sask.
JACK DROY	Vancouver, B.C.
WILL McLAUGHLIN	Ottawa, Ont.
BILL PRESS	Toronto, Ont.

Irving Hoffman in the Hollywood Reporter tells this one. "Frank Farrell spotted a poster for 'Rope' outside Yankee Stadium showing a melancholy Jimmy Stewart with a garrotting noose in hand. Across it a wag had pencilled, "Who broke my yo-yo?"

That Sizzling
Summer Hit Wave
Was Just
A Warmer-Upper
For . . .

Paramount's Autumn Harvest of Hits



So Turn On That
Paramount
Hit-Conditioning System
All Through Your House...

On Your Outside Board... *TELL THEM TO WATCH FOR THE DRAMA THAT HAS HAD MORE PRE-RELEASE PRAISE* THAN ANY PICTURE SINCE "LOST WEEKEND"...*

BARBARA
Stanwyck
BURT
Lancaster
From radio's most famous, prize-winning drama, re-broadcast seven times by listener-demand—an all-time record.
"SORRY, WRONG NUMBER"
with
ANN RICHARDS · WENDELL COREY · HAROLD VERMILYEA
Directed by
ANATOLE LITVAK · HAL WALLIS
Produced by
and ANATOLE LITVAK
Screenplay by Lucille Fletcher
Based on her famous radio play
A HAL WALLIS PRODUCTIONS, INC., PICTURE
Paramount Release
Helpless—Alone, She Heard Her Own Murder Being Planned on the Telephone!

First week tops every hit but one in the 22-year history of the N.Y. Paramount!

*Life calls it: "One of the most gripping pictures of the year." Redbook says: "A *Must!*" Famous stars say: "Stanwyck's performance rates the 'Oscar'!"

Trade press, New York critics, columnists, radio celebrities and best-selling authors join the chorus with "Achievement!" "Outstanding!" "Smash!" "Great!" "Masterly!"

And Paramount is backing all this nationwide acclaim with one of its famous radio saturation campaigns.

It Will Make You Remember SEPTEMBER

In Your Lobby...

SPOTLIGHT THIS CUT-OUT TO SELL A MUSICAL THAT SINGS OF YOUTH AND LOVE...

Paramount poured all the young love and joy and rhythm in the world into it!

VERONICA LAKE · MONA FREEMAN
BILLY DE WOLFE · MARY HATCHER in
"Isn't it Romantic"

with

ROLAND CULVER · PATRIC KNOWLES · RICHARD WEBB and PEARL BAILEY

Produced by DANIEL DARE · Directed by NORMAN Z. McLEOD · Screenplay by Theodore Strauss, Josef Mischel and Richard L. Breen · Based on a story by Jeannette Covert Nolan

OCTOBER Will Be Your "Romantic" Month

Veronica Lake
Now everybody will know that V. L. stands for "Violent Love"!
Billy De Wolfe
That comedy sensation of "Dear Ruth" and "Blue Skies"!
Mary Hatcher
She's the girl who put the spice of life into "Variety Girl"!
Mona Freeman
She wrote all those sizzling love letters in "Dear Ruth"!

Eight favorites romance to a hit-happy score by Livingston & Evans, the boys who wrote "Golden Earrings" and "To Each His Own." Definitely Hit-Parade-bound are these great songs: "Miss Julie July," "Wondrin' When" and "Isn't It Romantic." Scope-production numbers like the big bike cavalcade make "its b.o. prospects exceptionally bright" Daily Variety enthusiastically says.

In Your Easel Frame...

FEATURE THE SHOW THAT SHOWMEN'S TRADE REVIEW CALLS "ONE OF THE MOST TERRIFIC THRILLERS OF THE YEAR."

Never have the stars looked down on an adventure like this strange story of "The Man Who Can See Into Tomorrow"

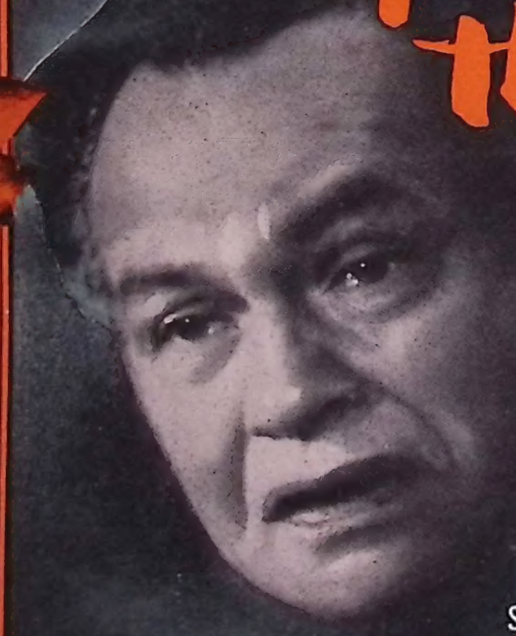
EDWARD G. **ROBINSON**

GAIL **RUSSELL** · JOHN **LUND**

in

Gifted—or cursed—with "pre-vision," The Great Triton knew the violent fate a beautiful girl was to meet...

"Night has a thousand Eyes"



with **VIRGINIA BRUCE**

WILLIAM DEMAREST

Produced by **ENDRE BOHEM**

Directed by **JOHN FARROW**

Screen Play by Barré Lyndon and Jonathan Latimer

Marked with the originality today's market demands —and so strikingly unusual that Hollywood Reporter reports it's "sock, saleable film, geared to profitable pay-off regardless of national boxoffice level"

Paramount-powered pre-selling includes an extensive national magazine advertising campaign and personal appearances by Dr. Joseph Rhine, famous psychic researcher at Duke University.

On Your Screen...

START THE TRAILER EARLY
FOR THE MOST PROVOCATIVE PICTURE
SINCE THE WAR—ABOUT THE WOMEN
WHO LOVE OUR G.I.'s OVERSEAS...

The volcanic novel Walter Winchell urged all America to read.....
"SEALED VERDICT"
Starring
RAY MILLAND
with
FLORENCE MARLY
and
BRODERICK CRAWFORD · JOHN HOYT
JOHN RIDGELY · LUDWIG DONATH
Produced by ROBERT FELLOWS
Directed by LEWIS ALLEN
Screenplay by Jonathan Latimer
Gossips knew the Yank Prosecutor Had Fraternized with the enemy witness...

A Record-Contender That's Set For NOVEMBER

Give this sensational drama all you've got in all-out showmanship, the kind that made our industry famous. The "fraternization" angle is headline-hot —in this exploitation natural.

Lionel Shapiro's Book-of-the-Month best-seller, with not a thrill missing, is climaxed by behind-the-scenes revelations at the trial of "The Mass Murderer of Leemach." Sell it and *shout*.

In Your Office... *POST THIS REPRO-ART AND START PLANNING YOUR CAMPAIGN FOR ANOTHER TOP-BRACKETT COMEDY FROM THE PRODUCER OF "THE EMPEROR WALTZ" AND "FOREIGN AFFAIR"...*

He sees his "sister" in a nightie but he doesn't react at all like a brother should . . .

Lund plays crazy but he's no dope at worming his way into another guy's kiss...

Barry goes the fun-way as "social secretary" to a society "dim-wit" who plays with fire

A blue-streak of hilarity with 1948's blue-ribbon cast...

JOHN LUND • WANDA HENDRIX
BARRY FITZGERALD • MONTY WOOLLEY

Miss Tatlock's Millions

with

ILKA CHASE • ROBERT STACK
DOROTHY STICKNEY • ELIZABETH PATTERSON

Produced by
CHARLES BRACKETT

Directed by
RICHARD HAYDN

Screenplay by Charles Brackett and Richard L. Breen

The Fun-Feast to Serve Up for a Gala THANKSGIVING

Laugh-tested at a sneak preview, it registered 365 roars on the electronic graph-fader in 100 minutes' running time. That's why we're so confident in predicting that it's by far the funniest picture you'll play this year.

Look at the selling strength of that cast (and every player perfect in a perfectly hilarious role), including John Lund, that "Foreign Affair" favorite, and Wanda Hendrix, that talented little trick who "rode the pink horse."

On Your Bulletin Board...

ALERT YOUR STAFF TO GET READY TO HANDLE RECORD CROWDS AS HOPE HEADS DOWN THE ROAD TO RUIN WITH RUSSELL

Your Howliday Hit For CHRISTMAS

Bob's got a new jane—THE JANE! And they go together like Christmas and New Year!

The Paleface

Color by Technicolor

Bob HOPE ★ Jane RUSSELL

Produced by ROBERT L. WELCH
Directed by NORMAN Z. McLEOD
Original Screenplay by Edmund Hartmann and Frank Tashlin
Additional Dialogue by Jack Rose

Wild Injuns are after Hope's scalp...and a wild woman makes him lose his head

Imagine BOB HOPE with JANE RUSSELL in a WESTERN—and you've got three of the biggest boxoffice elements any picture could have today.

Everything happens for laughs in the hit that's got everything: Technicolor, huge-scale production, Indian fights, covered wagons, breathless chases and saloon brawls. All this, plus the song America will be hit-parading to, "Buttons and Bows."

...and Paramount's Autumn Harvest of Hits

will be followed by

THE GOLD RUSH OF '49

for such Paramount treasure as

"A CONNECTICUT YANKEE In King Arthur's Court"

Color by Technicolor. Bing Crosby, Rhonda Fleming, Sir Cedric Hardwicke, William Bendix. An entirely new production of the immortal classic by Mark Twain.

"THE GREAT GATSBY"

Alan Ladd, Betty Field, Macdonald Carey, Howard DaSilva, Ruth Hussey. From the famous novel by F. Scott Fitzgerald.

"THE HEIRESS"

Olivia DeHavilland, Ralph Richardson, Montgomery Clift, Miriam Hopkins, Mona Freeman. From the Broadway stage success. A William Wyler Production.

"SORROWFUL JONES"

Bob Hope, Lucille Ball, Mary Jayne Saunders, William Demarest, Bruce Cabot.

"WHISPERING SMITH"

Color by Technicolor. Alan Ladd, Robert Preston, Donald Crisp, Brenda Marshall, William Demarest, Fay Holden, Murvyn Vye.

"THE ACCUSED"

Loretta Young, Robert Cummings, Wendell Corey. From the best-selling novel, "Be Still My Love" by June Truesdell. A Hal Wallis Productions, Inc. Picture.

"NOW AND FOREVER"

Claude Rains, Wanda Hendrix, Macdonald Carey. A Mitchell Leisen Production.

"MY OWN TRUE LOVE"

Phyllis Calvert, Melvyn Douglas, Wanda Hendrix.

"STRANGE TEMPTATION"

Ray Milland, Audrey Totter, Thomas Mitchell.

"A MASK FOR LUCRETIA" (Tentative Title)

Paulette Goddard, John Lund, Macdonald Carey. A Mitchell Leisen Production.

"EL PASO"

In Cinecolor. John Payne, Gail Russell, Sterling Hayden.

TRADE HEADLINES

Petrillo Wax Ban Lifted

●

Crosby Applies For Three
Video Station Permits

●

U.S. Has 756 Drive-Ins
Capacity 313,378 Cars

●

No Peace Till More British
Film Time in U.S. Theatres — Rank

●

Goldwyn, Korda Talk Releasing Deal
On "Winslow Boy", "Fallen Idol"

●

Rank's "Christopher Columbus"
To Roadshow "Hamlet" Style

●

New York Crix Give
"Johnny Belinda" Raves

●

New Arbitration Set-up Planned
To Include 11 Distribs, Not 5

●

Anti-Ascap Judgement May Be
Limited To New York State

●

Aussie Show Biz Sets
Industry Pub. Rel. Council

●

Consent Decree Ignored by U.S.
Brief Asks Compulsory Divorcement

●

"Hamlet" Wows New York Critics
Best Picture of All Time

●

Universal Feature Program
Up 6 to 30 for 1948-49

●

American Pix Holding Up at UK B.O.'s
Rank's Financial Statement Reveals

●

U's 16 mm. Operation Grosses 7 Million
Look For 10 Million In 1949

●

Odeon Theatres Net $4,776,928
Up ¼ Million Over Last Year

●

20th-Fox Organises
Video Productions

●

22 Feature Backlog Makes Possible
Warner Brothers' Production Cutback

●

U.S. Plans 2 Million Dollar
Industry Public Relations Institute

QUICK TAKES

CEA Fights for 835 Denied Quota Relief

Cinematograph Exhibitors Association in England is preparing to demand re-examination by the Board of Trade of the 835 theatre cases which were denied relief from the new 45% film quota.

●

Major Prexies—Studio Heads Meet Johnson October 18th

Will hear report on European situation and discuss overall industry picture and remedial actions.

●

Lawson's Lawyers Push High Court Decision

Ask Supreme Court to decide whether Congressional committees have the right to demand witnesses tell if they are Communists.

●

ABC Buys Vitagraph Studio From Warner Brothers

Will house net's general headquarters for video operations plus studios of KECA-TV which the web hopes to put on the air before the year's end.

●

"Gentleman's Agreement" Banned in Spain

Ban was attacked by leading Catholics and Jews — created a minor press furore. Spain issued conciliatory statements.

●

Leo Gets Animated

The familiar lion who has cavorted across the pages of Metro ads for decades makes his cartoon debut with Tom and Jerry in "Jerry and the Lion". M-G-M plans to star the 'king of the jungle' in his own series soon.

●

American Films Tops In Czech Theatres

Draw 1/3 of the 150 million paid admissions in 1947.

"Show Must Go On!"

From Film Daily

Peter Burke, operator at the East End Theatre, has the first known case of booth sunburn. He caught it when the automatic feed on the projector failed, and he kept the show running by opening the lamphouse and feeding the carbons by hand, resulting in severe head and shoulder burns.

« Capital Story »

By WILL McLAUGHLIN

THANKSGIVING DAY was ushered in with special pre-holiday midnight performances at all the major uptown theatres and at many of the neighborhood houses. What with summer cottages and resorts boarded up for the season and the cool days and nights of late autumn keeping thousands of civil servants and their families in town, new attendance figures were created for the midnight shows and at the holiday matinee and evening performances.

* * *

Manager Ray Tubman of the Capitol Theatre, presented two Thanksgiving Day cartoon shows for the youngsters. The performances, at nine and eleven on Monday morning, drew thousands of kiddies, and not a few adults, from every part of the city to pack the huge Capitol to the rafters.

* * *

Don Watts, recently appointed manager of the Nelson Theatre, now operated by 20th Century, got away to a fine start as skipper of Ottawa's newest first-run house with Nelson Eddy and Ilona Massey in "Northwest Outpost".

* * *

Barney Simmons, formerly of the Marks Theatre, Oshawa and now manager of the Rideau where he replaced Don Watts, is gradually becoming acclimatized to his new surroundings. Barney's greatest problem at the moment is obtaining suitable living quarters in a city where houses and apartments are as familiar as vaudeville.

* * *

Gene Krupa and his orchestra are booked into the Auditorium for the night of October 13, and advance reservations indicate he will play to an audience of many thousands of the "hepsters." Another forthcoming attraction at the Auditorium is Lauritz Melchior, Metropolitan Opera tenor. Tommy Gorman, managing director of the Auditorium, has several other concert, orchestra and stage attractions lined up for the Fall and Winter season.

* * *

The Auto-Sky and Drive-In, two outdoor theatres operating just beyond the city limits, report good business despite the cool evenings. Both projects will probably cater to the motoring trade until the first signs of a general freeze-up. * * *

Local theatre managers are co-operating fully with the committee in charge of the Ottawa Community Chest Campaign. A very interesting cartoon trailer is being given prominence on the screens at all matinee and evening performances.

The behind-the-scenes story of how the modern police force swings into action in the daily battle against crime is depicted in "Scotland Yard", the subject dealt with in J. Arthur Rank's "This Modern Age" series. Manager Gord. Beavis of the Centre Theatre, gave a special showing of the film for several hundred RCMP officials and city police, headed by Commissioner S. T. Wood, RCMP, and Deputy Chief Leonard Green.

* * *

"Duel in the Sun" did so well at the Regent Theatre that Manager Henry Marshall held on to it for a second week. The David O. Selznick production played originally at the Regent last season as a road-show attraction at $1.20 top and fared very poorly to prove that Ottawa is a tough city to crack with films at increased prices of admission. The current engagement of "Duel" is at the regular Regent seat scale.

* * *

Newsreel coverage of the Progressive Conservative Convention at the Coliseum here gives a complete pictorial record of this historical event. Camera crews from all the American newsreels were present during the three-day gathering of delegates and candidates for leadership from all over the Dominion, in addition to crews from the National Film Board. The latter filmed scenes for its non-theatrical newsreel, "Eyewitness", for use on 16 mm. projectors, together with sound interviews with prominent political personalities.

Hamlet Holds Over Road Show Engagements

"A revival of theatre-going in the grand manner the like of which has not been seen in these parts since pre-war days" is the Vancouver Province's description of the opening there of Laurence Olivier's "Hamlet". The J. Arthur Rank production is playing an extended run at the Park Theatre at $1.50 top and was virtually sold out by opening night for the first 14 performances, matinee and night. The opening night, strictly a mink and white-tie affair, at $2.50 per seat was sponsored by the Women's Committee, Vancouver Symphony Orchestra. West coast engagements of the film are being handled for Eagle-Lion by Derek Inman.

In the east, "Hamlet" is starting its fourth week at the Kent in Montreal, opens at the Glebe in Ottawa late in October and begins its Toronto run at Odeon's new Hyland Theatre on November 22nd.

FOR SALE

Complete Northern Electric
Sound System
in excellent condition.

Apply
ROXY THEATRE, BARRIE, ONT.
Telephone: 3966

The new 900-seat Paramount theatre at Chilliwack B.C. is reported by maintenance manager John McCausland to be coming along in fine style with the pouring of cement started. This will be the second Famous Players house in Chilliwack.

MAKE YOUR RESERVATIONS NOW!

The Annual

MEETING AND LUNCHEON

of the

MOTION PICTURE THEATRES
ASSOCIATION OF ONTARIO

will be held

TUESDAY, OCTOBER 26th, 1948

at

KING EDWARD HOTEL
(VANITY FAIR)
Toronto

REGISTRATION - 10 A.M.

BUSINESS MEETING - 10.30 A.M. LUNCHEON - 1 P.M.

MOTION PICTURE THEATRES ASSOCIATION OF ONTARIO
ARCH. H. JOLLEY - Secretary
21 DUNDAS SQUARE — ELgin 9630 — TORONTO, ONT.

« Prairie News »

By BRUCE PEACOCK

JACK WATSON is opening his Rex theatre in Regina two mornings a week for screening of NFB films which provide a training course for retail clerks. The chamber of commerce is presenting the films and employers are urged to have as many of their workers as possible attend.

* * *

George Carnie, assistant manager at the Met theatre, Regina, has switched to the same post at the Capitol, succeeding Ron Campbell who has taken employment with the Dominion government in Regina.

Don Dunn has been taken on the staff of the Met as student manager. He came from the Capitol where he had worked with the assistant manager. Prior to that he had been a doorman at the Grand, Regina.

* * *

The Strand and Variety theatres, Calgary, have reached an agreement with the I.A. of T.S.E., Local 302 (moving picture machine operators), it was announced by David Matheson, Edmonton, government conciliator. Weekly wages for the movie projectionists increased from $51 to $56.75 for a 33-hour week. The agreement provides for time and a half pay for every hour worked over 33 and double time for work after midnight.

* * *

George Bielhartz, Rosthern, Sask., theatre operator, will contest the Rosthern federal constituency by-election on Oct. 25 for the Social Credit party. . . Roxy theatre, Lethbridge, is getting alterations valued at $3,000. . . Harold Gray, manager of the Met, Regina, reported himself "quite pleased with the business" when "Duel in the Sun" ended an eight-day run.

Yank Children Out As Theatre Burns

A crowd of 500, most of them children, was so intrigued Saturday with a wild-west movie that police had to force them from a burning theatre in Atlanta, Georgia.

Discovering the flames, Policemen P. T. Giles and G. T. Bennett turned in an alarm and then rushed into the building to direct evacuation.

The youngsters were concentrating so hard on the shoot-em-up film they didn't know the theatre was on fire. Giles said he walked down one aisle and Bennett the other asking everyone to "leave the building immediately."

"We had to yank several of the youthful patrons from their seats," Bennett said.

The fire, which caused damages estimated at $2,000, was believed to have started in an exhaust fan.

A two-column cut in the Regina Leader-Post showed H. A. Bercovich, of the Broadway theatre, offering a pair of newsboys their choice from an armful of ties. It was the 80th time in 20 years that Berky has toured Regina streets giving neckties to newsboys. He culls out his vast collection of ties every three months. "I just buy a lot of ties," he explains.

FIRST IN COLOUR

"The Paleface," Paramount's travesty on Wild West epics, marks lovely Jane Russell's first Technicolor picture. She co-stars with Bob Hope in the comedy directed by Norman McLeod.

Jack Barron of the Grand Theatre at Calgary has acquired the Oak Bay Theatre at Victoria from Percy Willis. House, a 350-seater will be managed by Mrs. Ella Pearson, who worked for him at the Grand in Calgary. Oak Bay is a former Odeon theatre.

M-G-M "Mountie" Film To Be Made Here

Sam Marx of M-G-M, representing Dore Schary, visited Ottawa last Monday for conferences on RCMP material, which will be produced in colour, most of it in Canada, against glorious mountain backgrounds, and which is reported to have a budget for production of approximately two million dollars.

Trans-Canada Showing

Use This Information As Your Guide On Release Dates

TORONTO

BILTMORE
"Raw Deal" (Int'l), with Dennis O'Keefe, Claire Trevor and Marsha Hunt.

EGLINTON-TIVOLI
4th week. "Life With Father" (W-B), Technicolor, with William Powell and Irene Dunne.

FAIRLAWN-DANFORTH
"Broken Journey" (E-L), with Phyllis Calvert, Margot Grahame, Raymond Huntley.

IMPERIAL
"Sorry, Wrong Number" (Para.), with Barbara Stanwyck and Burt Lancaster.

LOEW'S
2nd week. "Luxury Liner" (M-G-M), Technicolor, with George Brent and Jane Powell.

NORTOWN-VICTORIA
2nd week. "Good Sam" (R-K-O), with Gary Cooper and Ann Sheridan.

ODEON TORONTO
"Blanche Fury" (E-L), Technicolor, with Stewart Granger and Valerie Hobson.

SHEA'S
"The Luck of the Irish" (20th-Fox), with Tyrone Power and Anne Baxter.

UPTOWN
"One Touch of Venus" with Robert Walker and Ava Gardner.

MONTREAL

CAPITOL
"The Street With No Name" (Fox), with Mark Stevens and Richard Widmark.

IMPERIAL
"Deep Waters" (Fox), with Dana Andrews and Jean Peters.

LOEW'S
"Easter Parade" (M-G-M), Technicolor, with Judy Garland and Fred Astaire.

PALACE
2nd week. "A Foreign Affair" (Para.), with Jean Arthur, Marlene Dietrich and John Lund.

PRINCESS
"The Walls of Jericho" (Fox), with Cornell Wilde and Linda Darnell.

SAINT JOHN

CAPITOL
"The Sainted Sisters" (Para.), with Veronica Lake, Joan Caulfield and Barry Fitzgerald. Also "It's Fun to Sing" with the Leslie Bell Singers.

MAYFAIR
"Call Northside 777" (Fox), with James Stewart. Also "French Leave" (Mono.), with Jackie Cooper and Jackie Coogan.

STRAND
"The Voice of the Turtle" (W-B), with Ronald Reagan and Eleanor Parker.

WINNIPEG

CAPITOL
"Homecoming" (M-G-M), with Clark Gable and Lana Turner.

GAIETY
2nd week. "The Street With No Name" (Fox), with Mark Stevens and Richard Widmark.

GARRICK
2nd week. "The Adventures of Robin Hood" (W-B), Technicolor, with Errol Flynn and Olivia de Haviland.

METROPOLITAN
"Rachel and the Stranger" (R-K-O), with Loretta Young, William Holden and Robert Mitchum.

ODEON
"Mr. Peabody and the Mermaid" (U-I), with William Powell and Ann Blyth.

CALGARY

CAPITOL
"Easter Parade" (M-G-M), Technicolor, with Judy Garland and Fred Astaire.

GRAND
"I Love Trouble" (Col.), with Franchot Tone and Janet Blair.

PALACE
"Mr. Blandings Builds His Dream House" (SRO), with Cary Grant, Myrna Loy and Melvyn Douglas.

STRAND
"Always Together" (W-B), with Robert Hutton and Joyce Reynolds. Also "My Girl Tisa" (W-B), with Lilli Palmer and Sam Wanamaker.

VANCOUVER

CAPITOL
"Two Guys From Texas" (W-B), Technicolor, with Dennis Morgan and Jack Carson.

INTERNATIONAL CINEMA
"Woman in White" (W-B), Sydney Greenstreet and Alexis Smith. Also "Romance on the High Seas" (W-B), Technicolor, with Jack Carson and Doris Day.

ORPHEUM
"Anna Karenina" (Fox), with Vivien Leigh and Rex Harrison. Also "Wall Flower" (W-B), with Robert Hutton and Janis Paige.

PLAZA
"Letter from an Unknown Woman" (U-I), Joan Fontaine, Louis Jourdan. Also "Out of the Storm" (Rep.), with James Lydon.

STRAND
"Mickey" (E-L), Cinecolor, with Lois Butler and Bill Goodwin.

VOGUE
"Another Part of the Forest" (Univ.), with Fredric March and Dan Duryea.

SHOESHINES—ON A SHOESTRING

A YEAR or so after the war, an Italian film, half-documentary, half-feature, was shown at a small, nearly empty theatre in New York City. The film was called "Rome: Open City." The critics present were impressed even excited, by what they saw. "Open City" was something new in films. It was, they said, "dynamic, vital — a graphic, bitter, harrowing document."

The fame of this unusual picture began to spread. Within a month "Open City" was the most discussed film of the season.

From that moment, Italy was a strong entry in the post-war international film race. For films, like civil aviation, are one of the principal vehicles of national prestige.

Anna Magnani, the unknown star of "Open City", won the U.S. National Board of Review's award as the motion picture actress of 1946. The Italian producer, Paolo Tamburella, the director, Vittorio de Sica, and the script writer, Sergio Amedei, made enough profits from the North American showings of "Open City" to finance their second production, a more ambitious picture called "Shoeshine."

When "Shoeshine" was released, it became news almost overnight. Both highbrow and popular magazines were unrestrained in their praise. One U.S. publication devoted three columns to it.

The Italian film industry, which had hitherto been a sideline with a few enthusiasts, now received a tremendous stimulus. There were two reasons for this. First, Italian directors suddenly realized they could make films which would win international acclaim, prizes, and even money. Under Mussolini not a single Italian film had ever received commendation from abroad. Of the 500 or 600 pictures made under fascism, not one is remembered by Italians themselves.

The second reason for the zeal now seen in Rome's Hollywood is the money, talent and interest being pumped into the Italian studios by U.S. and British companies. During the last year, seven U.S. and four British companies have leased Italian studios, bringing in over 150 directors, producers, stars, script writers and technical advisers. The British J. Arthur Rank, the U.S. Columbia, Fox and Orsen Welles groups are already working in Italy. Stars include Orson Welles, Mary Guild, Tyrone Power, Sarah Churchill, Jan Kiepura, Martha Eggert and Sterling Holloway. For historical and musical films (like Orson Welles' Cagliostro and Columbia's La Boheme, starring Kiepura and Martha Eggert), Italy is considered unrivalled.

But despite the revitalizing forces at work, the Italian industry remains the poorest financially in the world. Compared with the Hollywood set up, a Rome studio is like a settlement of shacks. "Open City" was made on a budget of $100,000; "Shoeshine" for $138,000. The run-of-the-mill Italian picture is still being made on a shoestring budget of $60,000.

I watched the shooting of such a low-cost film at the Scalera studios outside Rome. The picture was a cheap and shoddy imitation of the Hollywood "pirate" thrillers, called "The Coachman in Black."

Harassed producer Aldo Marinelli told me he had a budget of $65,000 for this picture and five weeks to make it in. I watched him film one scene which was supposed to be a cavalry attack on a citadel. He had persuaded about 400 students to dress up in 17th century costume for this scene; and had borrowed over 100 horses from the army and local police forces.

"I have to pay $1 a day for each horse's feed," he told me. "That leaves nothing for the students. They'll get a sandwich in the canteen and a free ride. Half of them have never been on a horse before. I expect the doctors' bills will be my biggest expense today."

And that's how things are done in the average Italian studio. No scene can be shot more than twice. They haven't the time or the film. No stage set can be made of anything more costly than plywood and plaster. Most of the actors take two or three parts. I saw one actor working as a cameraman.

Yet the Italians have a freshness and zeal for making movies which reminds you of the early days in the U.S. industry. Every now and then they will make a good film. And when it's good, it's very good.

—From "Toronto Star Weekly"

"Duel" Wins Venice Award

David O. Selznick's "Duel in the Sun" has been awarded the Cinecitta prize at the Venice Film Festival just concluded as "the world's most efficiently produced picture of 1947", according to cable advices received at the Selznick Studio recently.

Selznick also won honors at Venice last year when his production of Alfred Hitchcock's "Spellbound" was specially cited and Ingrid Bergman voted the year's best actress for her performance with Gregory Peck in that film.

"Duel in the Sun", not yet released in Italy, will first be shown in Rome this winter.

"God Save The King"

Tom Gallagher, Century, Trenton, greeted Ray Lewis by playing "God Save The King". That is Gallagher's story, but Selwyn Ginsler, who accompanied Ray Lewis, pointed out that the picture had just finished and the house was ready to close, the show being over.

Four of the judges are photographed with the hostess and the prize-winning campaigns in the Eighth Annual Digest Showmanship Contest. From left to right: Jimmy Cameron holding the campaign that won the special foreign-language film award, Dewey Bloom with the second prize-winning campaign, Ray Lewis and Larry Graburn behind the winning campaign, and "Smilin' George" Degnon holding the third prize winner.

DIGEST WANT ADS. GET RESULTS